

November/December 1976

Architectural Heritage Exhibit
McGinty at Sarasota
Residential Designs
AIA Document A201
Chapter Design Awards

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**The
Florida
Architect**

Journal of the Florida Association of the American Institute of Architects



The Grove



*Cape Florida Lighthouse 1915
Key Biscayne*

Edward C. ...

*Treated with Cabot Products

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A bunch of showoffs

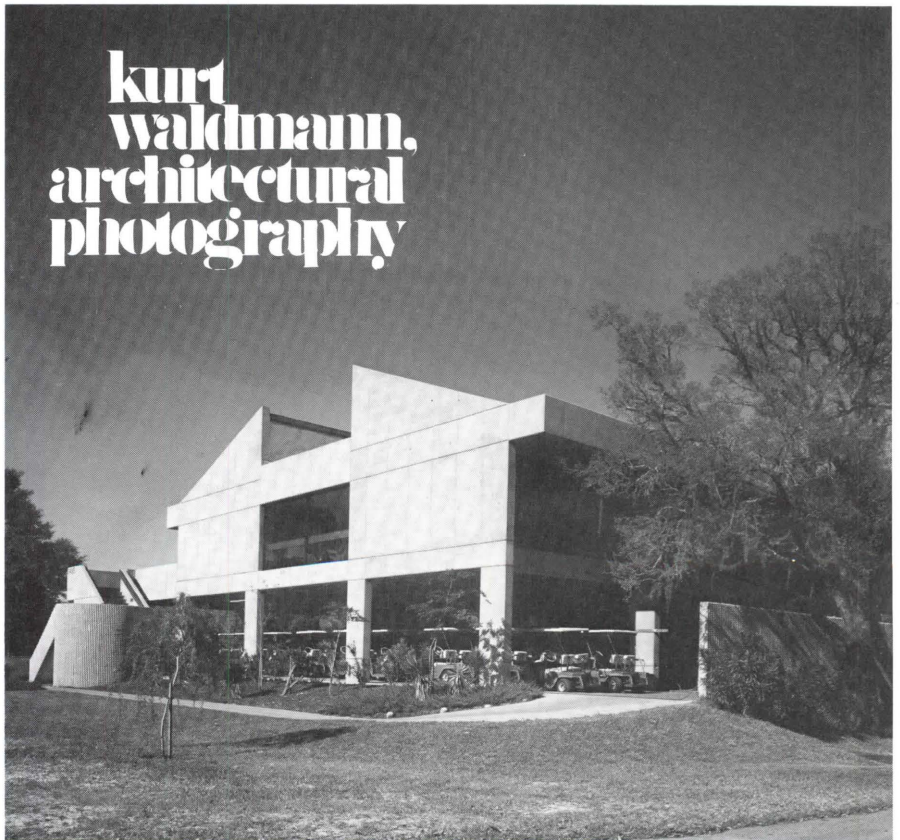
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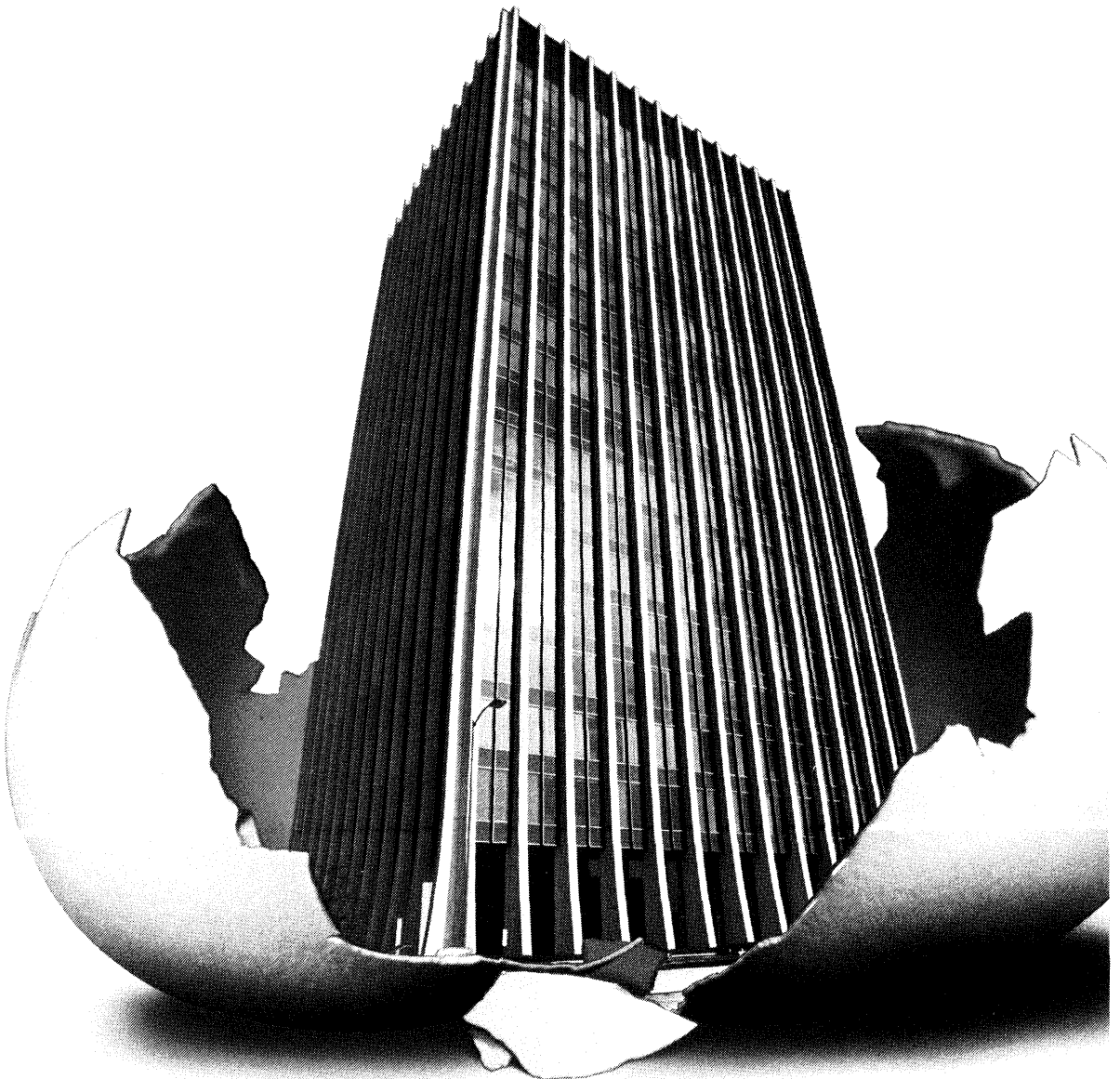
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Prologue

Much is said today about "marketing" architectural services. Just what this term means to each architect is peculiar to his individual practice situation.

But a new market for marketing was suggested, in a manner of speaking, by Larry Birger, Business Editor of the Miami News. Speaking to the Florida South Chapter at the opening of their "Architecture Week", Birger decried the lack of efforts by both government and business alike in seeking new business, industry or attractions to bolster a sagging economy in Florida.

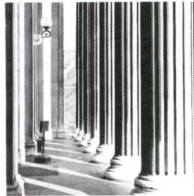
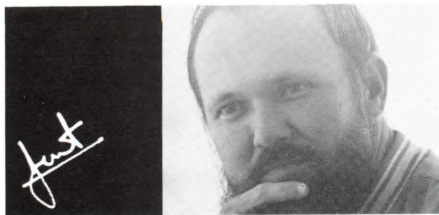
Considering that the public visibility of architects is always in need of positive promotion, it comes to mind that here is an opportunity to do just this. Who in the community is better qualified to promote guidelines for new business and industry which will be environmentally sound and have a positive effect on growth?

Perhaps each local AIA Chapter might establish a committee to work with the Chamber of Commerce or any other economic development group in their promotional activities. If one doesn't exist or is inactive, the Chapter should call for creating one or for activating the dormant one.

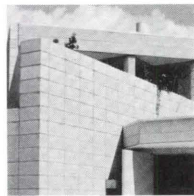
Taking this step will put the profession in a leadership role before the business community, a group all too often skeptical of "ivory tower dreamers." Such a role, handled with the honesty and integrity so badly in need today, will greatly enhance the creditability of the entire profession.

Couple this with the fact that new industry brought to the community often requires additional support facilities for increased population, and you have more potential work for architects.

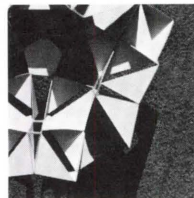
The well being of the architectural profession depends on many factors in today's economy. Foremost among these is a real public understanding of the contribution architects, with their training and expertise, can make to society. Taking affirmative action for community development and growth should go a long way in assuring the viability of the profession.



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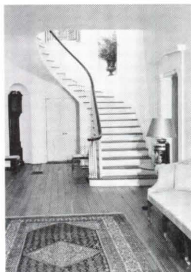
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Cover: This house exists today as the finest example of antebellum Classic Revival in Tallahassee. The Grove was originally constructed on property owned by Richard Keith Call. In 1822, Call, who was a protege of Andrew Jackson, was elected to serve as delegate to the U.S. Congress from the new territory of Florida. In 1825, he resigned that office to become the Receiver of Public Monies for Florida, a position associated with the sale of public lands. Call at once began construction of a home for himself and his wife. He appears to have acted as his own designer, and the house was constructed from locally made brick and locally milled timber. Frontier resourcefulness was expressed in this structure in many ways. The house seems to have been completed in stages and was possibly occupied as early as 1829 although it probably was not completed until 1836. The Grove is today owned by Governor and Mrs. Leroy Collins and is listed on the National Register of Historic Buildings. Photos by Marvin Sloben, Tallahassee.



This panorama of architectural history was created for the Bicentennial by the National Academy of Design, the oldest organization in the U.S. with a membership composed entirely of artists.

To honor its architect-members, the Academy commissioned Alexandre Georges, winner of the American Institute of Architect's Gold Medal for architectural photography, to photograph the finest works of its members over the past 150 years. None of the architects whose work is pictured in the show is now living, but their work is vibrantly alive. And Georges, whose first client was the Museum of Modern Art, has pictured these architectural works of art in photographs that are themselves works of art.

The buildings range from the Boston State House, designed by Charles Bulfinch (1763-1844), to Louis Kahn's design for the Salk Institute and Frank Lloyd Wright's

place, architectural masterworks that span a century-and-a-half and thousands of miles.

"It is this company's fervent hope," he said, "that seeing this Exhibition will awaken us all to the neglected beauty of America's Architectural Heritage."

This exhibition opened in Jacksonville and has recently been at the Ringling Museum of Art in Sarasota.

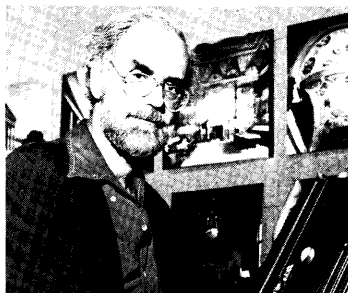
The current schedule for 1977 is as follows:

January 9 — January 30
Loch Haven Art Center
Orlando

May 1 — May 21
Polk Public Museum
Lakeland

July 25 — August 12
Florida Center for the Arts
University of South Florida
Tampa

September 1 — September 29
Pensacola Art Center
Pensacola



Alexandre Georges

Photography is Alexandre Georges' second career. Before World War II he was a concert pianist. After the war and regardless of a promising future as a pianist, he switched to photography.

In 1971 Georges' work in architectural photography won him the Gold Medal of the American Institute of Architects.

In 1975, working on a grant from the National Academy of Design, Georges spent eight months, criss-crossing the country four times, to photograph the buildings seen in this exhibition.

Georges is a meticulous craftsman and enjoys the high respect of the Architectural profession for the sensitive creativity obvious in his works. He succeeds in capturing the essence of forms and spaces of entire structures in a single photograph.

*Salk Institute
La Jolla, California
Architect: Louis Kahn*

America's Architectural Heritage

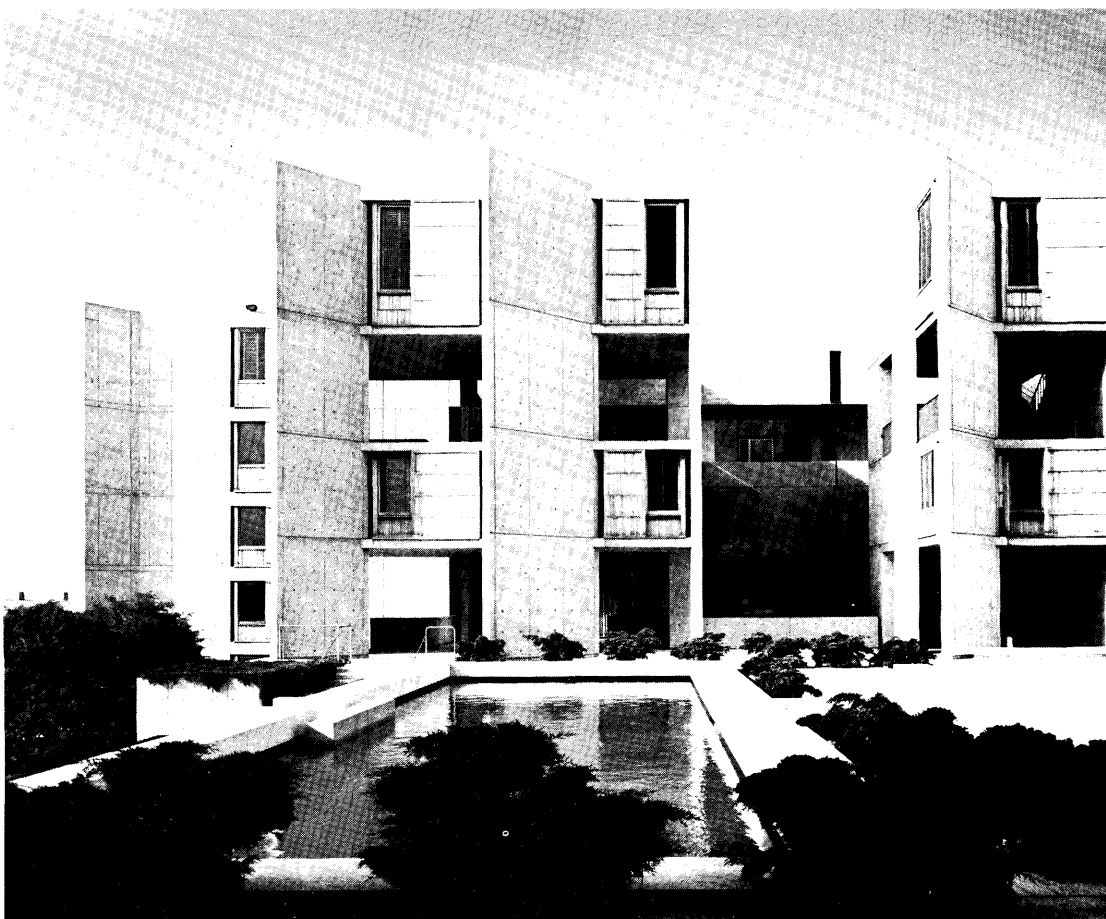
Robie House.

The Exhibition is far more than a record of American architectural masterworks. It's a show in which, for the first time, the best of American architecture can be seen through the eyes of a single, sensitive photographer.

The original National Academy of Design show is now being seen in the Northeast. To make it available in the Southeast, the Independent Life and Accident Insurance Company purchased a "2nd edition" of the show which is even more beautiful than the original because it includes additional interiors which Georges photographed on his own initiative.

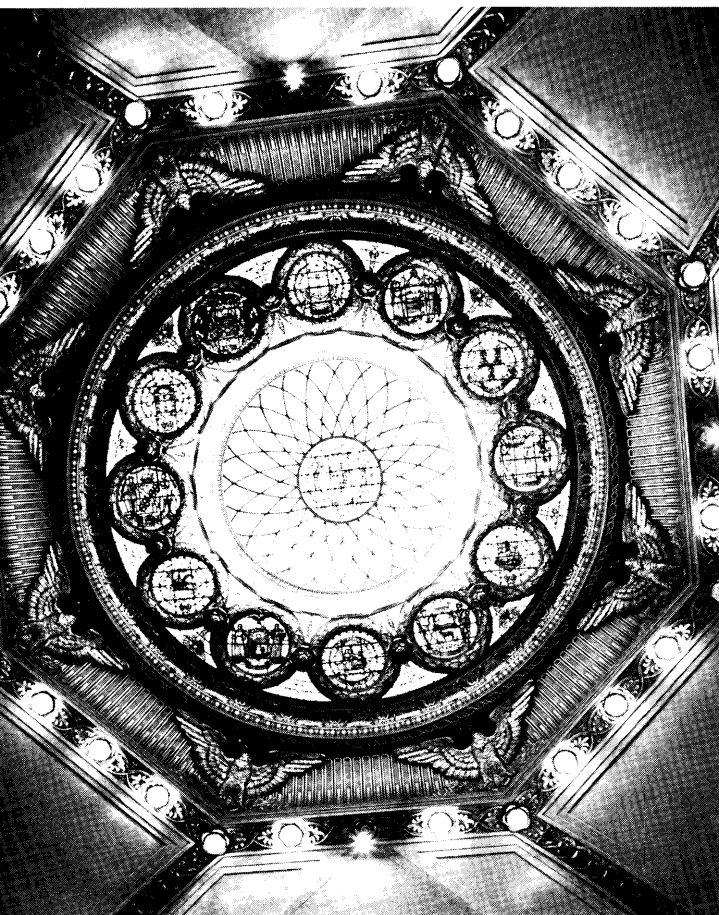
The Florida Association of the American Institute of Architects is co-sponsor of the show and has arranged for its exhibition throughout Florida.

Jacob F. Bryan, III, president of Independent Life, said that the company had purchased this Exhibition so that people could see, in one





*Second Bank of the U.S.
Philadelphia, Pennsylvania
Architect: William Strickland*



*Johnson Wax Building
Racine, Wisconsin
Architect: Frank Lloyd Wright*

*Boston State House
Boston, Massachusetts
Architect: Charles Bulfinch*

McGinty at Sarasota



The following is a slightly edited transcript of the major speech delivered by Jack McGinty, FAIA, at the Sarasota Convention

There's not a lot that everyone can agree on these days, but one notion that seems to achieve consensus is that we are at some sort of crossroads in the development of civilization.

Alvin Toffler puts it rather bluntly, "We are on the brink of another revolution — not unlike that moment in time 300 years ago between feudalism and the present industrial revolution."

Don Fabun, another scholar of change, claims that in 1966 we passed from the age of relativism, that is when knowledge and truth was relative to our own limited capacity to comprehend, into the age of unity. "From a world of statistical probabilities," he writes, "I discover an awareness of my interrelatedness with everything, from blind cosmic energy to fellow human beings."

This dilemma is readily seen when we move from philosophy to the more tangible world of the civilized environment. Conflict is everywhere. Capital shortages cripple large corporations' drive to meet rising demand. Fuel shortages stymie utilities' expansion plans and put inflationary pressure on transportation rates. Environmental concerns and rising consumer expectations are often at cross purposes with corporate and public initiatives.

Our problems seem fragmented, but when we attempt to deal with them on a fragmented basis we find no solution because they are in fact interrelated. And when we attempt to deal in unity, we find our institutions and our kit of tools unfitted for the task.

One recent example of this has occurred in AIA's lobbying efforts before the Congress on behalf of a national energy conservation policy. Analysis of the situation revealed a counterproductive relationship between tax policy and conservation. Expenditures for fuel consumption

are subsidized by fast write-off expensing whereas expenditures for energy conserving features such as insulation are penalized by increased property taxes and by having the owner carry them as capital costs over the life of the building.

Congress is of course not alone in its lockstep response to this new generation of problems. General Motors continues to think cars, not transportation: Exxon thinks fuel, not energy: and architects still think buildings, not environment.

300 years ago, most people foresaw the changes then occurring as sure signs of a collapsing world. Traditional roles were crumbling, church power and authority were waning, capitalist merchants were emerging. To most, it was the beginning of the end. To a few, however, it held the hope of a new, more exhilarating civilization. And that vision was fulfilled.

However, a new society had to be invented — new forms of government, new economics, new technology, new authority and new institutions. The transition from feudalism to the machine age didn't occur without torment, strain, war and crisis. This current transition is no different. The recession, the energy crisis, the social upheavals, world hunger are the evidence of a collapsing system. The question now is whether we can find the vision to create a world of unity.

Let's start with the concept of limits. I believe that is the key to understanding the future. Barry Commoner in his new book, *The Poverty of Power*, explains, that progress, economics and growth are sitting on a 3 legged stool. These 3 legs are capital, labor and energy. The last 100 years has been us move dramatically from a labor intensive society toward an energy and capital intensive society. This means we are increasingly substituting money and energy for work. Corporate success has been measured by increased output per unit of labor. The whole drive toward bigness is to become more labor efficient so we have poured huge amounts of capital into central plant, mass production and shipping facilities and huge amounts of energy into moving goods and people from central plants to the markets of the world. Small wonder, then, that as we reach the limits of our energy resources and competition for capital between government and industry intensifies that our economic barometers read inflation, recession, unemployment and energy crisis.

I believe the inevitable path for

the future of our industry is toward a recognition of limits and toward restoring balance to our energy capital and labor equation. This means some new directions in the types of buildings we will be building. It means some new criteria in the financing of construction and it means some new standards for building and building component design.

First, as to occupancy types, all evidence points to a continuing resurgence in remodeling and the adaptive reuse of our older building inventory. This makes sense, first of all because of the location of these buildings. They are by and large in the inner city, near streets and utility lines and close to where people live. This helps shorten the energy leg of the stool. Also they are conservative of materials and other natural resources. To remodel an existing building requires a higher labor/materials ratio than to build a new one, and this makes sense in an economy of inflation and unemployment. And from the point of view of capital efficiency, remodelling old buildings is like a savings account. You simply get more square feet per dollar invested, and that is going to be where it's at in 1986.

Add to this economic leverage, the prospect of retrofitting the existing building inventory for energy efficiency and you have a tremendous market ahead. Buildings now consume 1/3 of the nation's energy and AIA's policy research indicates that over 1/3 of this can be saved by retrofit. That amounts to 10% of the total energy consumed in this country and sooner or later there's

"An interesting aspect of the future is a return to a more humane scale in our building endeavors."

going to be no alternative. Again, it's simply a fact that money invested in energy conservation means more jobs, means more btu's and more square feet than does an investment in central power generation facilities. There really is no choice, but there is a challenge for those of us in the building industry to seize this fact as an opportunity and develop the design capabilities and the products to build a more humane environment.

Another interesting aspect of this future as I see it — and remodelling is a perfect example — is a return to a more humane scale in our building

endeavors. Ironically, this seems to imply an advantage to smaller firms, which certainly would be a switch, but that just may be the case. Again, I'd like to turn to an outside expert, this time E.F. Schumacher, the eminent British economist, for some philosophical back-up. He diagnoses our present problem as one of giantism. Ever increasing size of units — be they government, institutions or business corporations has moved the solution of problems beyond any comprehensible human scale. This giantism begets complexity which begets capital intensity. The bigger and more complex things get, the more money you need to have under your control to accomplish anything. If you think this isn't a trend, Ford Motor Company got started with \$30,000. But now the industry has become so large and complex it would take at least a 1,000 times that to get started. Government programs aimed at solving problems of any kind, are now routinely priced in billions.

This giantism excludes more and more people, if you don't happen to have a billion, you're not part of the solution, you're part of the problem — and the result is alienation, frustration, unemployment and too often violence.

I believe projects are going to be smaller — less nuclear plants and concordes and more remodelling, and housing. Less new towns, but more renewed neighborhoods. More modest new buildings, built for the people who will use them and built to last. People want to be involved in the solutions to their problems. At a scale they can understand and that means smaller investments, larger equity and a different set of economics based on life cycle values.

Surprisingly, too, I believe this implies a smaller role for government in our future. Schumacher again, refers to this as the "post-political" age, in which people recognize the limits to what can be accomplished, are less inclined to crusades and more inclined to solving smaller, more tangible problems.

This may be wishful thinking to foresee a smaller role for government in our industry both as a client and as regulator, but it certainly fits the pattern.

Let's hope it holds for energy conservation measures.

On the national scale, the picture is brighter than it was a year ago. Both the Senate and the House have accepted the concept of performance standards for building design as opposed to prescriptive coes.

"My perception of the future is marked by increased understanding of how we use the technology we now have."

Also passed in this Congress is a Bill to provide loan guarantees for energy conscious design features in new and existing buildings and AIA sees this as potentially helpful.

Going ahead to 1986, though, I think we can count on energy budgets, probably severe ones, measured by today's technology. Every successful firm will have developed the expertise and every client will be motivated by the imperatives of fuel economics if not by outright allocations. I sure don't see this energy question as a temporary dilemma awaiting a technical fix, so we can return to a consumptive mode. No breeder reactor, no black box, no fusion will save us from the reality of conservation from here on out. But again, being an optimist, I believe the acceptance and exploitation of that fact by architects, engineers and designers can mean a more beautiful and civilized world.

No look to the future can be complete without recognition of another component of change that is rampant in our society. And that is rising consumer expectations. Nat Owings in his address to the College of Fellows of AIA last May in Philadelphia, said the days are gone when architects can design a diamond shaped toilet seat and say "Their asses will have to adjust". They won't.

More and more people are insisting on their right of involvement in the building process partly because they get better value working for themselves and partly because they have a strong and natural need for a personal involvement in shaping their environment. Users are not sitting back anymore, letting the professionals tell them what to do, then quietly paying the bill for mysterious services rendered.

We must be accountable — not only for good design, but for cost estimates that are right and for scheduling that is real. It may mean that the traditional services of the architect must be expanded to include project management, financing — even construction.

It will certainly mean that we had better be good at something and quit trying to do everything. There is certainly going to be a role for the smaller firm, for the specialist, for

anyone who is organized to maintain control of his performance. Accountability means greater control, and I am confident, a stronger profession.

I guess in summation, I would say that my perception of the future is not one of emerging new technology. Rather, I see it marked by increased understanding of how we use the technology we now have. I think we are facing a people oriented future, perhaps not unlike the renaissance, in which what is new is our own understanding of our limits and our interrelatedness. More can no longer be a synonym for better. We're going to have to ask not how much we can do, but how well we can do it. Growth will be measured by quality not quantity and value will have as its criteria, permanence, efficiency and how well it serves human needs.

One aspect of this future I have not yet touched on is the future of AIA. Do we have a future? It's a fair question. We're not a selfjustifying phenomenon.

Just as our profession is a creature of the society it serves, so I believe that AIA is a creature of the profession it serves. As the profession changes in response to social change, so must AIA respond with a willingness for constructive institutional change.

I believe the job we must do in AIA in the next couple of years is to prepare ourselves to capitalize on the opportunities of the future. We must rebuild this institution to do the job ahead. It's not a glamorous crusade to look inward, to deal with organizational and financial changes and with questions of ethics — but I believe we must if we are to enter the future in harmony with the society we serve.

We have some fundamental choices to make. Consumerism, for instance. We can interpret those uncomfortable aspects of this tide that touch us — increased liability exposure and anti-trust suits — as "attacks on the professions," and join with the doctors, lawyers, engineers and dentists encircling the wagons in a defensive posture against the public. Or, we can see in this challenge, the opportunity to increase the effectiveness of our performance. To do a better job in education, in design and in project delivery. Can we in fact lead the way with a new definition of professionalism based on performance? I think most of us would rather be distinguished from package builders by the quality and significance of our work than for our

Continued: Page 26

Six Residential Designs

HUMANISM THEN ARCHITECTURE

Desire not need.

Desire presupposes need. In the nature of desire lies man's true expression of himself. His expression manifests itself in form — as architecture — art — literature — music etc. Of true fault in today's society is the overt occupation of fulfilling need. We have busy technicians analyzing — computerizing and listing needs. What happened to desire? Certainly man desired to fly before ever having the need to. We have lost sight of what motivates us and reduced our life style to fulfilling need created by demeaning little people listing — cataloging — mechanizing — computerizing and systemizing.

Desire is! Everything that exists in society comes originally from desire. Certainly we desire to live! Why then must we continue to live by need and not desire. I hope our future isn't cataloging numbers and projecting what the future numbers will be, once all the numbers are counted and tabulated against numbers of past numbers. Our future lies in our distant past. We and our past were found from desire.

Life cannot be divided into functions. Functions are a position of need.

House is the place of life.

House is in desire and life not need.

Solving the functions of house only solve need and never touch on desire or life.

House is a place for family, it can be home.

In the nature of family is house. House is the skin that protects. It is the place of private keepings. It is the place of public keepings.

House is where the family contacts family at the closest range possible.

House is where people can become what they are not and be what they are.

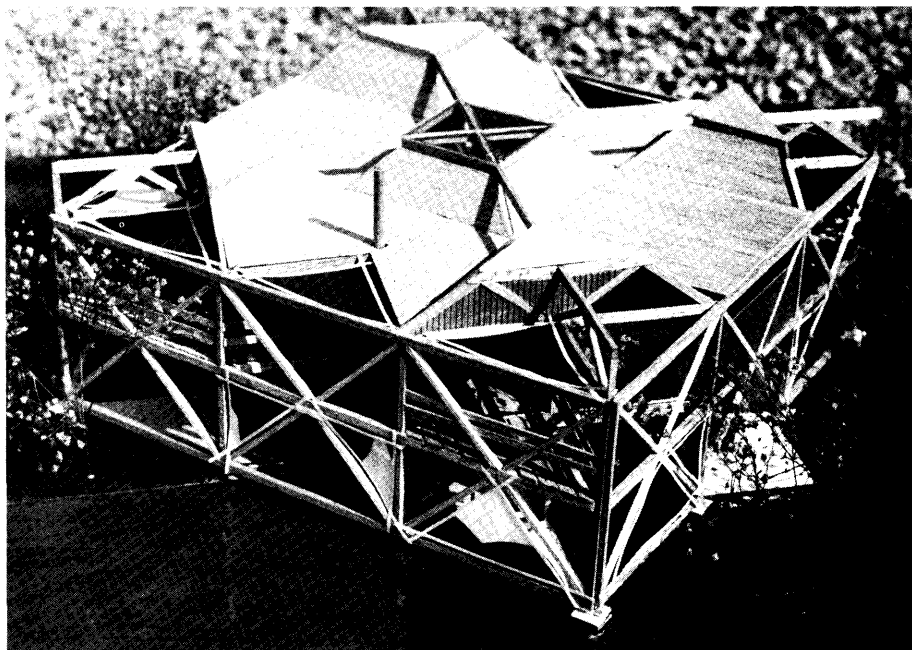
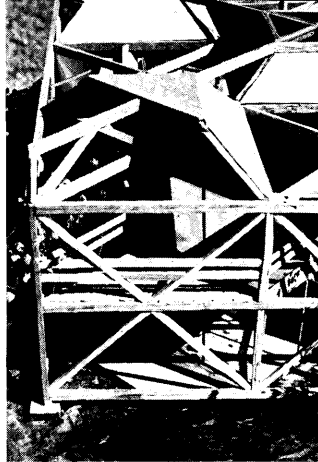
The skin of house is the line between what is and what can be.

A house is not necessarily a home.

A home is a house.

CHARLES M. SIEGER, AIA

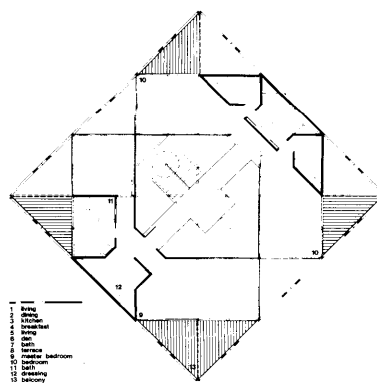
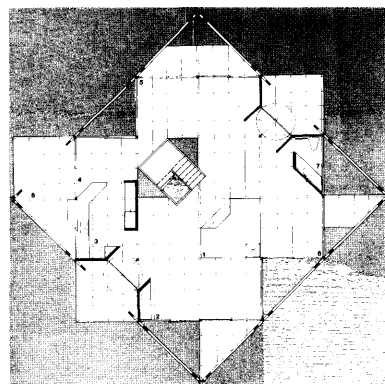
Residence for a Family/Ft. Lauderdale
Charles M. Sieger, Architect

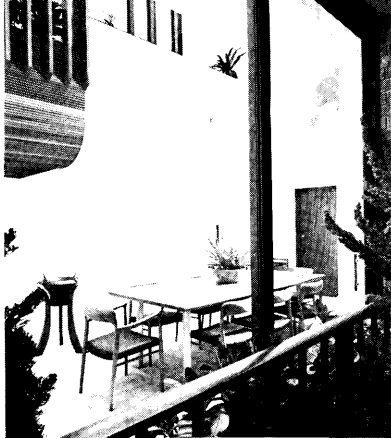


A house is of scale and edge. Wood is natural to the scale of room, cypress is indigenous to the region.

The structure is the boundary of the edge; used to support the second floor and sail cloth shade screens with its two upper transverse trusses supporting the roof and holding the suspended stairs, bridge and floor beam mid points at the central opening.

Single reproduction of basic truss elements, sail cloth panels, sliding glass doors with sliding screens allow the family to self build with minimum help.





"Quayside"/In-town Village on Biscayne Bay
 Alfred Browning Parker, FAIA/Architect

Quayside is Miami's answer to New York's Sutton Place, Boston's Beacon Hill or Washington's Georgetown. When finished, this 400-home residential community will capture the charm and intimacy of an 18th century village.



Photos: Bo Parker



Above: The first phase of Quayside consists of two, three and four-story homes, grouped side by side around brick and cobblestone courtyards, shaded walkways and tropical landscaping. Left: The security building at the entry indicates the lush landscaping. On the plot plan below, the center portion on N.E. Quayside Terrace is phase one.

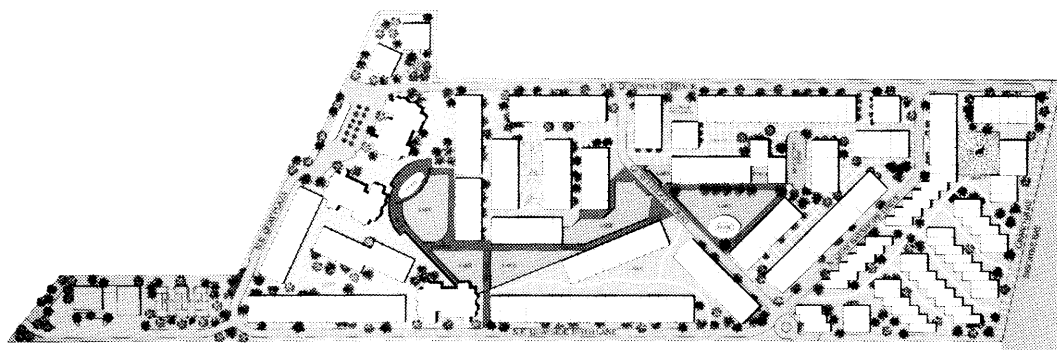
Parker stated: "In the sense of community and unity, it does have a touch of an 18th century town, but it's 21st century as far as plans and construction are concerned. I see the houses as city villas as opposed to town-houses. It's a community of a different sort."

Streets and courtyards in Quayside will have trees, fountains and reflecting pools, but no automobiles. The automobile will be underground and out of sight. The houses are built over massive underground garages from which residents can reach any portion of the development without going outside.

As Parker explains it, the charm of the intown village in the older cities of the US and Europe stems from their "closed design." "They were complete as villages before the cities grew up around them. They have homogenous architecture. The scale is generally smaller and more intimate than that of the surrounding city. Details are important: a tree or sculpture in a courtyard, a windowbox, a wrought iron grill. . ."

While Quayside will recapture the sense of community and the efficiency of village life, it will not be "an imitation, ersatz stageset of traditional cliches," Parker says.

"It will be the goal of the architect and the developer to achieve an intown community that will be a forerunner of the future; an effective environment for creative living and energy saving. Quayside will demonstrate the conservation of both material and human resources."



Architect's Own Residence/Ft. Lauderdale
Robert McDonald, Architect

An active family of four desired an informal "live in the trees" type house in response to the unique features of the site.

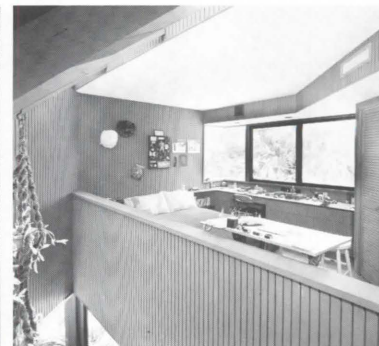
The project was to be owner built with the actual labor force comprised of family and friends. For this purpose, use of simple materials and construction procedures was a necessary requirement.

The site is located one block from the Atlantic Ocean with the west property line on the edge of Birch State Park. A design solution was required that would be successful in preserving the natural elements and exist in harmonious relationship with them.

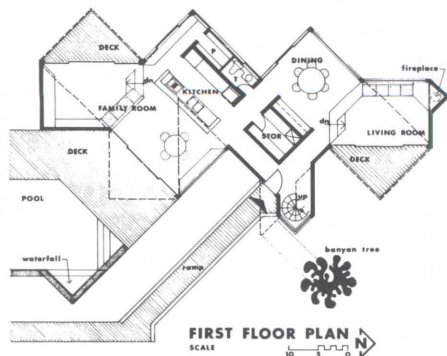
Raising the house off ground level on a pier type foundation system solved structural problems involved in building around the root system of a banyan tree. A two story design concept gave maximum conservation of a limited site.

Large expanses of glass give sparkling transparency to the natural surroundings with privacy maintained by the thickness of growth. Three sky-lit two story wells provide view of trees against the sky and give the spatial liveliness required within.

In giving the residence a Broward County Chapter AIA Design Award, the jury stated: "This residence is commended for its imaginative juxtaposition of volumes within a meaningful order. The consistent treatment of materials, the sensitive introduction of light both vertically and horizontally, and the sequence of movement throughout are exceptional."



McDonald Residence nestles tightly among trees. Interior photos give an indication of the play of vertical space and how exterior wood treatment is carried inside.

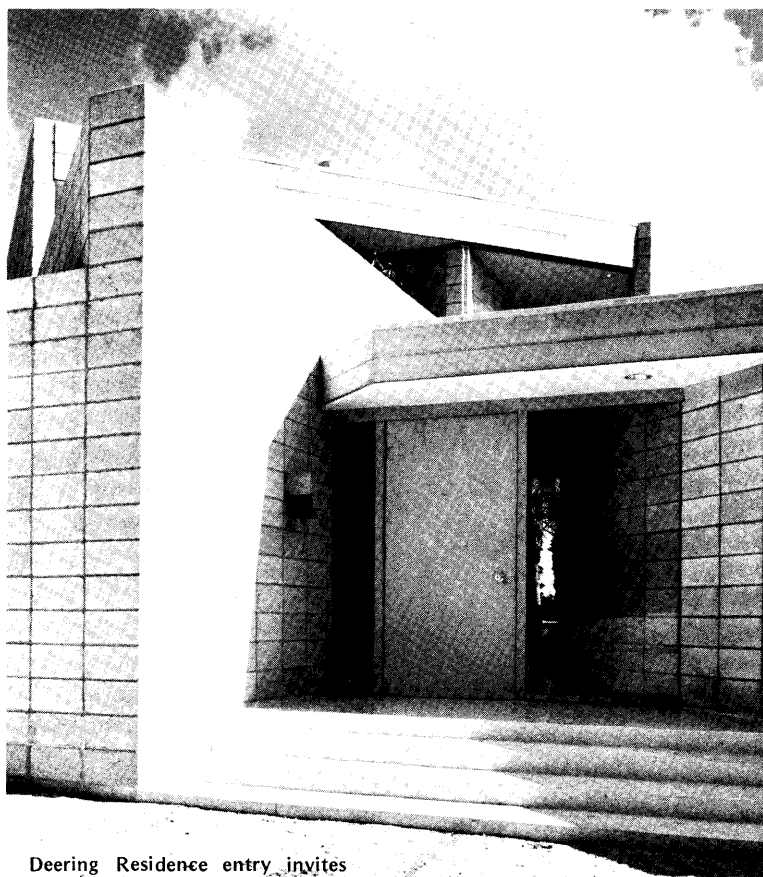
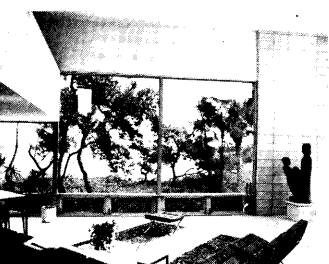
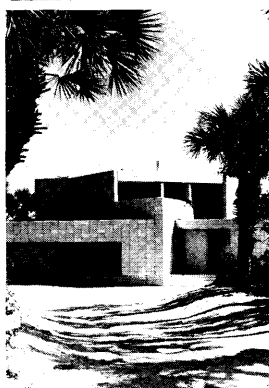


Photos: Gordon H. Schenck, Jr.



Deering Bay Front Residence/Sarasota
Zoller-Abbott Architects/Planners

The first Deering residence, a palatial beach front home, was Paul Rudolph's most important project of his Sarasota years. This second smaller house recalls the earlier, yet has a strong architectural identity of its own.



Deering Residence entry invites one to interior spaces. Photos at left show the bay side, the front from the drive and the living area looking out to the Bay.

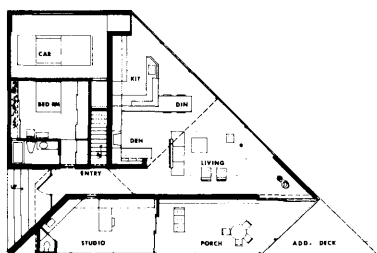
The major form determinant of the house was an angled sight line giving the best view of Sarasota Bay. Sun angles strongly affected the form and wall openings, such as the clearstory on the south wall of the double volume, were designed to eliminate summer sun while allowing deep winter sun penetration into the heart of the structure.

Other form determinants were: to the south-visual isolation from a forward located neighboring house; to the north-visual and acoustical isolation from a tennis court; for the second floor-sight lines giving maximum view to the Gulf of Mexico.

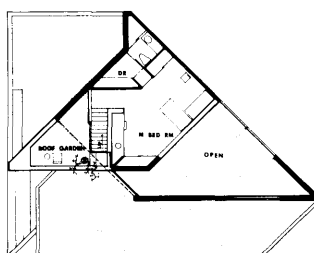
Architecturally the structure is a strong geometric form composed of a series of planes which bend and flow into each other, creating an informal, yet ordered, sequence of spaces. From the solid entry side, the series of interior spaces telescope to the bay. The entry is a low ceiling funnel leading to the main space, consisting of the double volumed living room and a low ceilinged den, dining area and kitchen, all with a commanding view of the Bay.

The master suite is a balcony suspended into the main space. From this secure position, with its roof deck, one has complete visual control.

The drive and entry court are finished with coquina shell mined from the site. The raw concrete block, giving a massive strength to the building, is the same color as the shell. Thus the structure visually grows directly from the site.



FIRST FLOOR



SECOND FLOOR

Gerson Blatt Residence/North Carolina
John Albert Weller/Architect



Runaway Farm is built on a 100 acre apple orchard in Hendersonville, N.C. It is situated on the top of a ridge overlooking two lakes made from natural springs. The owner wanted a house that would provide both private and family living areas, quiet sleeping places and ample spaces for outdoor living and maximum year-round entertaining.

The prime design objective was a house that could become an organic whole with its wooded setting. Further, the house was to be an open expression of its materials.

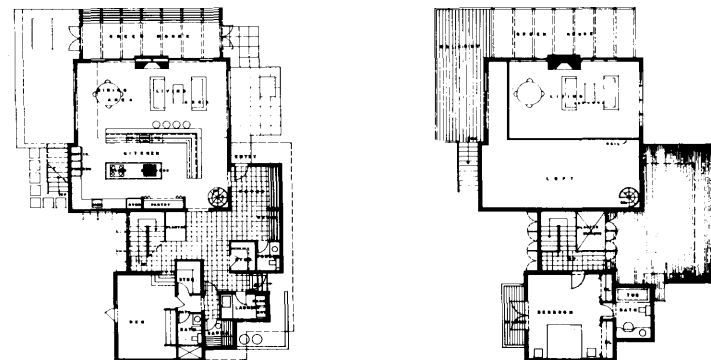
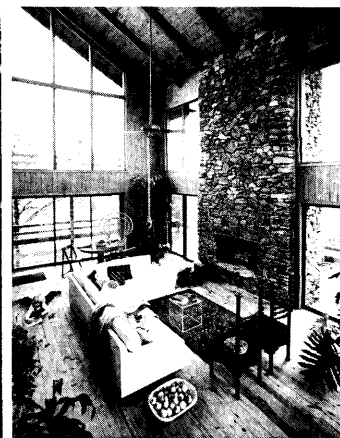
The architect worked around this natural setting, using an arrangement of cluster houses, each serving separate functions and totally enclosed by glass walkways.

The exterior is Florida cypress, applied vertically and wrapped around the house inside and outside. Combining with the wood is North Carolina river rock. The brown and beige tones of the rock compliment the wood walls. Glass walls and doors open the foyer and rear of the house to the outside. The demarcation between interior and exterior is lessened by planters and atriums, as well as the use of identical wood paneling both inside and outside.

The square, pitched roofs, shingled with hand-split cedar shakes, occupy three levels and differ in size. Except where a second floor intervenes, all ceilings are open to the roof beams. One story roof levels emerge between walkways and can be seen from the upper living rooms.



Left: View of Blatt Residence from downhill. Below: Living area is a two story space which focuses on a river rock fireplace.



Two-Family House: An Answer to the Housing Crisis Roy D. Smith & Associates, Architects

Only 17% of the American population can afford to buy a new, single family house today. That's a fact, but rental apartments, co-ops and condominiums are not the only answers to our need for affordable housing. AMERICAN HOME magazine recently commissioned this 1976 AMERICAN HOME House of the Year: a two-family house.



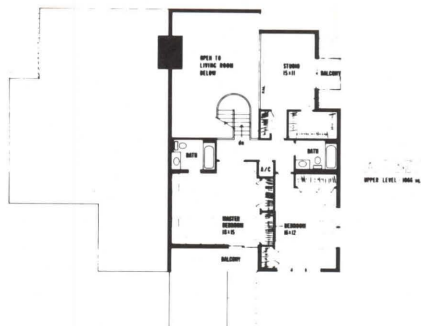
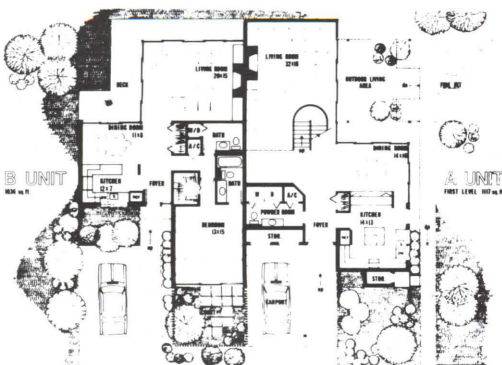
The rendering above indicates one possible style and design for a two family residence.

The House of the Year, designed with two separate units, offers single-family privacy and the economies of two-family living. Unit A, designed for the family, has three bedrooms, 2½ baths. Unit B has one bedroom, more suited to the lifestyles of singles, young marrieds or retired couples. The house is based on minimal lot size of 80' x 100' with an estimated cost of \$66,000.

AMERICAN HOME President and Publisher Leda Sanford explained, "The way people live today increasingly reflects the realities of our times, but attitudes towards housing are hung up on some curious myths. One is that every man's house must be his castle, complete with moat or at least a picket fence. It's time we faced facts: American life and economics cannot support this myth. For starters, let's reconsider the two-family house."

While two-family houses have long been accepted in urban areas where land cost and space are at a premium, zoning regulations and no-growth policies in suburbia have caused housing costs to skyrocket, threatening the economic and social well-being of communities. Middle-income families, young adults and the elderly are forced to relocate in search of affordable housing.

"We must examine the alternatives to the housing crisis, and we must do it now if we are to maintain the standard of living in our communities," Ms. Sanford states.



Changing the Ground Rules-A201

THE AMERICAN INSTITUTE OF ARCHITECTS



AIA Document A201

General Conditions of the Contract for Construction

THIS DOCUMENT HAS IMPORTANT LEGAL CONSEQUENCES. CONSULTATION WITH AN ATTORNEY IS ENCOURAGED WITH RESPECT TO ITS MODIFICATION.

1976 EDITION

EDITOR'S NOTE: The recently revised AIA document A201 is now in general use. It represents significant enough changes from previous editions that we feel this reprint of an article by Mary E. Osman from the AIA JOURNAL for September 1976 should help call your attention to them.

The Institute's "General Conditions of the Contract for Construction," widely known as AIA document A201 by the nation's architects, contractors and owners, has been a standard of the construction industry for decades. A new and completely revised edition is now available. Although the basic philosophy is the same as its 12 predecessors, the new edition contains many changes which pertain specifically to the duties, responsibilities and procedures of the architect, owner, prime contractor and subcontractor. "There has been much fine-tuning and clarification in the new edition," says Alan B. Stover, AIA, director of the documents division at the Institute, "and the changes will affect virtually every AIA construction document."

The progenitor of the 1976 edition of A201 was the "Uniform Contract," first published by AIA in 1888. And in 1911, the Institute issued the first edition of the general conditions, which has been revised and amended over the years to meet changing conditions so that by 1970 A201 had gone through 12 editions, becoming the most widely used of all standard contract documents for construction.

The new A201 represents three years of hard work and 'shuttle diplomacy.'

Many of the changes in the 1976 edition of A201 have resulted from close collaboration by the AIA documents board with the Associated General Contractors of America. (which has approved and endorsed the document), the American Subcontractors Association, the Associated Specialty Contractors, the National Society of Professional Engineers, the Construction Specifications Institute and the National Association of Surety Bond Producers.

The changes in the new edition resulted from a "long drawn out process," Stover says. The work started in 1973 when members of the documents board discussed the need for revision. Early in 1974, members

of the documents board met with representatives of NSPE and CSI, with discussions resulting in general agreement as to placement of various kinds of provisions in either the general conditions, the supplementary conditions or "Division One of the Specifications." During the latter part of 1974, the documents board went to work on changing the provisions in the general conditions which were clearly outdated, inapplicable or had been affected by court decisions.

At the end of 1974, AGC and ASA expressed interest in possible changes and started preparing their own comments and suggestions, as did AIA components and members. During 1975, the major portion of the time of the documents board was spent on working out the suggestions and on ways to improve A201. "Virtual shuttle diplomacy" was necessary, as Stover puts it, to get suggestions from one group, consider them and then relate them to another group for its consideration. "Then the process would start all over again if there were objections," Stover says. "But in late 1975 and early 1976, we got down to brass tacks, working toward AGC's approval of the document."

Over the two-year period when suggestions by cooperating organizations were considered and reconsidered, the documents board was chaired by Leo G. Shea, AIA (1974-65) and E. D. McCrary, AIA (1976). The documents board, which still has much work ahead on the other documents affected by A201 revisions, currently has 15 members.

Most changes in the revised A201 concern contract administration affecting the duties and procedures of the architect, the owner, the contractor and the subcontractor.

The architect: "As in the past," Stover says, "AIA has been very conscious of undue liability of the architect arising out of construction contract administration duties, and further modifications in this regard have been made in the new A201."

The architect is no longer authorized to issue change orders

without the owner's signature, partially as a result of cases in which architects had done so without the consent of the owners. Also, provisions have been deleted which required that the contractor's choice of superintendent be specifically approved by the architect. This change has come, Stover explains, "because of legal problems arising out of such direct control over employees of the contractor." There are other provisions in the contract which "are deemed adequate to protect the owner from, and provide remedies for, the contractor's failure to have a really competent superintendent on the job."

The new document clarifies the architect's review and approval of shop drawings, including product data. It is known that many architects have attempted to avoid potential liability by deleting all references to the architect's approval of shop drawings in the contract documents, Stover says, "and after careful study, AIA has reaffirmed that the architect should give approval to shop drawings, although it is a limited approval that must not be given before the contractor himself has specifically approved the submittal."

The architect is no longer responsible for reviewing warranties submitted by the contractor, the consideration being that because of the complex technical and legal nature of the warranties, the review should be undertaken by the owner's legal counsel for a determination of their sufficiency.

The architect will no longer specifically approve the contractor's progress schedule, schedule of values or proposed subcontractors, but will still review them and have the right to raise objections. "These are instances in which the prime responsibility for their adequacy and sufficiency should rest with the contractor," Stover says. "The reasons for the changes with regard to these approvals is to prevent earlier misinterpretations that, by having final authority over such items, the owner and architect were primarily responsible for them. The failure of the owner or architect to object to any such items will not relieve the contractor of his *prime* responsibility."

Stover emphasizes that there has been reiteration "in laymen's terms, understandable to a jury who might be called upon to decide the question, that the architect does not have control or charge over the contractor or his means, methods, techniques, sequences or procedures of construction.

"Finally, we have stated in the contract the principle (fully supported by legal decisions over the years) that the architect, in his quasi-judicial capacity as interpreter and judge of performance, will not be liable for decisions made in good faith. The existence of this quasi-judicial immunity provides the best insurance that an architect will make impartial decisions favoring neither the client nor the contractor. Architects should make it clear to their clients at the outset of a project that the architect will be called upon to make decisions and that those decisions may sometimes be in the contractor's favor."

The owner: There is now a requirement that the owner purchase "all risk" insurance for his project instead of the formerly required fire insurance with extended coverage.

Representatives of the insurance industry have cautioned, however, that this type of insurance may not be available in all instances, which would then require use of traditional types of insurance coverage.

The owner must provide full information on the site, including a legal description of the property, and the owner is responsible for procuring zoning approval, environmental impact statements and other approvals required before construction commences.

At the time the contract is executed, the owner must give evidence of his ability to carry out the project financially, such as disclosure of a loan commitment from a bank.

Virtually every AIA contract document is undergoing revision because of A201 changes.

The owner has full responsibility for the coordination of separate contracts and work by his own forces. In turn, the architect may be asked to coordinate the work, or a construction manager may be hired to do it, or the owner's personnel may be used—but the final responsibility is placed squarely upon the owner.

There are miscellaneous responsibilities of the owner, such as the review of warranties and payment of any increase in taxes which may be imposed upon the contractor during the course of construction. Also, the owner is now required to give the contractor an additional seven days warning before taking over the work because of the contractor's deficient performance.

The contractor: It is now the prime responsibility of the contractor for the submittal of an accurate and realistic

progress schedule and schedule of values, and for submitting the names of competent subcontractors for the owner's and architect's review. The owner and architect do not specifically approve the subcontractors, although they have the opportunity to reject the contractor's choice. Once a subcontractor is engaged, however, the owner and architect no longer have the power to require a change.

The contractor is required to afford subcontractors the benefits of those rights and remedies which the contractor has under the general conditions. Any variance in the subcontract must be brought to the subcontractor's attention before he enters the subcontract. "This provision," says Stover, "is designed to prevent the imposition of onerous conditions on subcontractors after they have been selected to do portions of the work."

The contractor must pay subcontractors promptly, not withholding more retainage than has been withheld from the contractor by the owner. "There was clear abuse," Stover says, "where the owner would be holding back 5 percent of the price on the contractor and the contractor would hold back 10 percent on the subcontractor."

The contractor remains fully responsible for compliance with laws and regulations affecting the execution of the work. The contractor must review the architect's drawings and specifications for any inconsistencies or code violations and bears the risk if he proceeds with the work knowing of such inconsistencies or violations.

"It is the contractor's responsibility to bring any problems to the architect for a decision," Stover says, "so that even if the architect has made an error, it can be corrected before it is built into the building. Under the contract, the architect decides any disputes. If the contractor does not like the architect's decision, the contractor can demand arbitration. The architect continues to have the ability to reject defective work, to withhold payment and to require special inspection and testing of any work that he thinks may be defective."

The contractor must pay for the general building permit and all other permits required during construction. He may now make claim for additional amounts because of concealed conditions within existing structures, whereas previously the contractor could only claim additional amounts for concealed conditions underground.

Any extension of time for adverse weather conditions must be based upon conditions that could have

reasonably been anticipated, usually based upon historical weather data over the previous 20 to 25 years. The contractor must allow in the progress schedule for weather conditions which would be as severe as could be expected during the period of construction. "The fact that a contractor didn't expect it to rain in any particular week or during any particular one of the operations should not provide basis for an extension of time," Stover says.

The one-year obligation on the contractor to return and correct defective work has specifically been distinguished from the contractor's original obligation to build the project in accordance with the contract documents, which may be enforced in the form of money damages throughout the longer period provided by the statute of limitations.

The subcontractor: Some of the changes which affect the subcontractor, such as method of selection (which also applies to materials suppliers), have been mentioned. A201 provides that for the purposes of bidding the rights, responsibilities and remedies of both the contractor and the subcontractor under the subcontract "will reflect the same allocation as between the prime contractor and the owner," Stover emphasizes. Any variances must be brought to the attention of the subcontractor before the subcontract is signed.

In the July *ASA Review* there is a statement about the revised A201 that "most of the changes adopted improve the position of the subcontractor in regard to payments, settlement of claims and disputes, subcontractor's rights and remedies, the payment of interest at a fair rate on unpaid obligations, retainage provisions and indemnity clauses. Changes in various sections will have the effect of speeding progress and final payments, including retained amounts, to subcontractors who have in the past been unable to receive payment commensurate with their own progress because of payment delays under various guises."

Other changes in A201 concern:

Payments and completion: The most significant changes in this area have been designed to ease and speed up the flow of payments from owner to contractor and down through the tiers of subcontractors. "Specific problems were brought to AIA's attention by subcontractors, particularly in regard to payments, completion and retainage," says Stover, "and included were general and specific abuses or failures in the

CONTINUED

CHANGING THE RULES

payment system whereby contractors would often withhold more from subcontractors than was being withheld from the contractors. Also, because of the retainage system, early finishing trades or subcontractors would have to wait long periods of time after their work had been fully completed to get final payment."

The architect's certification for payment provisions has been changed. If the architect is satisfied with only a portion of the work applied for, he will be expected to issue promptly a partial certificate for payment, rather than withholding the entire payment because of a small portion of defective work, and to notify the contractor of his action. "Consequently," Stover says, "subcontractors whose work is accepted should get paid, because no additional money is being withheld because of faulty work by others. By requiring the architect to certify the payment for accepted work, some money will be flowing through so that subcontractors whose work is not defective can be paid. If one element of system of the building is completed before the entire project is finished, such as elevators, the architect can issue a certificate of substantial completion on that portion of the work so that payment can be made without waiting for the entire building to be finished. To ensure that retainage is not abused, the contractor's application for payment must indicate the retainages applicable to the various portions of the work, the contractor must pay the subcontractors promptly and the contractor may retain from the subcontractor only the percentage retained from him by the owner."

A201 recognizes that various retainage methods may apply in varying situations and does not dictate the method. Longstanding AIA policy has recommended an effective 5 percent level of retainage through the reduction of retainage after 50 percent completion. With the new document, line-item payment and release of retainage may prove easier to administer and more equitable for all concerned. "The payment provisions are designed to facilitate the release of the bulk of the retained amounts at substantial completion," Stover says, "so that no more than is necessary to ensure completion of the punch list need be retained."

Provisions for determining the dollar amounts of change orders have been clarified in the new A201. Payment will be made for materials stored at the site, and late

change orders which affect the date of final completion of the work may not be used to delay final payment. Stover cautions: "Payment provisions of the new A201 may conflict with certain lenders' policies for draws on the construction loan. Consequently, payment provisions may need to be modified to conform to the terms of construction loan agreement."

Miscellaneous legal considerations:

Stover, who is an attorney as well as an architect, points to several other details in the new document. For example, the arbitration clause has been modified to place limitations on the bringing of multiple parties into arbitration proceedings.

In the 1974 editions of the owner/architect agreements, AIA specifically prohibited the architect from being brought into an owner/contractor dispute.

"We continue the prohibition on compulsory joinder of the architect," Stover says, "because there is a different legal standard of care that the architect is subject to as compared with the contractor. And in an arbitration panel, without judges and lawyers overseeing the process, we were afraid that the standard of care that applies to the architect would be lost. However, we do not prohibit the contractor from bringing in subcontractors when the contractor has a dispute with the owner. Or vice versa, so long as the parties are all closely connected with the dispute."

Another requirement that has been clarified is that the architect must specifically concur in any action by the owner to stop the work. The document now makes it clear that the power to stop the work is provided solely for the owner's benefit—not for the benefit, for example, says Stover, "of an injured employee who later contends that he was faced with a hazardous condition that the owner should have prevented."

Division One of the Specifications:

The basic philosophy is that detailed procedural requirements should be dealt with in "Division One of the Specifications," in accordance with the Uniform Construction Index (see AIA documents E101 and K103) and the project manual concept (see AIA Journal, Feb. 1973). "Conversely," Stover says, "the general conditions had to retain reference to the basic responsibilities among the parties for such items. Consequently, several of these conditions were not deleted entirely from the revised A201. A minimum of language that we could live with was retained so that if the architect did not develop the specifications properly, there still

would be an indication of the basic responsibilities."

More detailed specifications are now required to fill out the following provisions of A201: 4.10, progress schedule; 4.11, "record drawings"; 4.12, shop drawings, product data and samples; 4.15, cleaning up; 7.7, tests, and 9.2, schedule of values. "Basically," Stover says, "the streamlining of these portions of the general conditions allows the specifications writer to elaborate on the general conditions without having to change them by writing a supplementary condition to delete language in A201."

All the months of involved discussions, negotiations and arguments over the revisions in A201 will quickly bear fruit, Stover says, "by allowing other AIA documents affected by A201 to be revised in a minimum period of time."

The four documents most immediately affected by the revised A201, and now currently being revised, are: B141, the Owner-Architect Agreement, A701, Instruction to Bidders, A511, Guide for Supplementary Conditions and chapter 13, "General Conditions," of *The Architect's Handbook of Professional Practice*.

Related documents, which are affected to a greater or lesser degree, include: A101, Owner-Contractor Agreement (Stipulated Sum), A107, the Short Form Construction Contract, A111, Owner-Contractor Agreement (Cost Plus Fee), A401, the Subcontract, and many of the G-series contract administration forms.

Stover cautions strongly: "On projects which were designed under the 1974 edition of B141 or earlier documents, but will be constructed under the new edition of A201, amendments to those already executed owner-architect agreements will need to be made to bring them in line with the architect's construction phase responsibilities under the new A201."

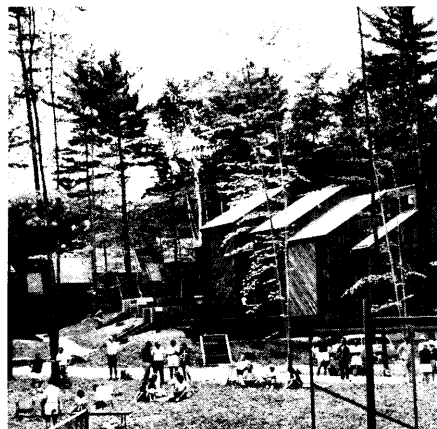
A side-by-side comparison of the 1970 and 1976 editions of A201, a commentary on the revisions and a cross-reference index of the two editions are included in a packet of materials available at \$2 per packet from the publications marketing department at Institute headquarters. Also, chapter 13 of *The Architect's Handbook of Professional Practice*, which goes into detail about the various changes and gives additional instructions on how to amend B141, will be available before the end of the year. Meanwhile, questions and comments may be directed to Stover at AIA headquarters (202) 785-7254. ●

Florida South Chapter Awards

Jurors Peter Jefferson,
William Morgan, FAIA and
Donald Singer Selected
these projects for Awards

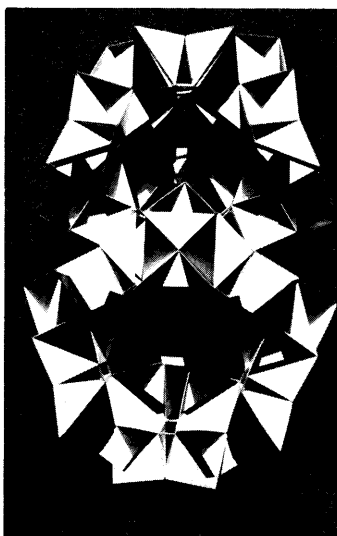
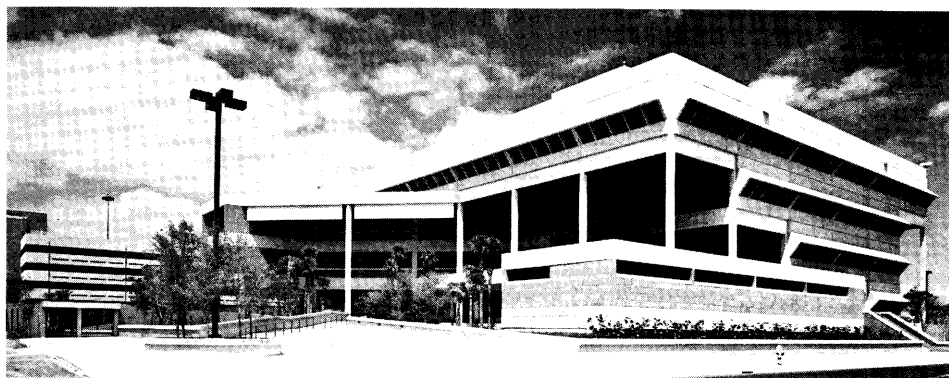
HONOR AWARD, DESIGN
Kearsarge Woods Resort
Condominium
ARCHITECT: Baldwin and
Sackman

"Although representing the current design trends in this kind of project, the jury concurred that this submission was deft, consistent, and clearheaded, complementing its terrain and woods."



HONOR AWARD, DESIGN
City of Miami Police Headquarters
ARCHITECTS:
Pancoast Architects
Bouterse Borrelli Albaisa

"Reaction of the jury to this major building makes an impressive list: controlled monumentality, rewarding sculptural masses, rich materials, clearly defined structure, and strongly responsive to climate."



HONOR AWARD, THEORY
Multiple Adaptions of Prestressed
Precast Concrete Panels
ARCHITECT: Charles M. Sieger

"The 'handsome models of this theoretical exploration excite the jury about the implied potential: housing as an elegant geometric statement."



HONOR AWARD, DESIGN
Private Residence
ARCHITECTS: Baldwin and
Sackman

"The jury concurs with these designers that a small livable place can be strong and simple, and it rejoices in openings well related to interior spaces."

HONOR AWARD, DESIGN
Apogee Townhouses
ARCHITECTS:
Charles M. Sieger, AIA
Denis E. Arden, AIA
Robert M. Altman

"The jury commends this non-monumental collection of urban dwellings, with special comment on the variety of common spaces created by its fabric."

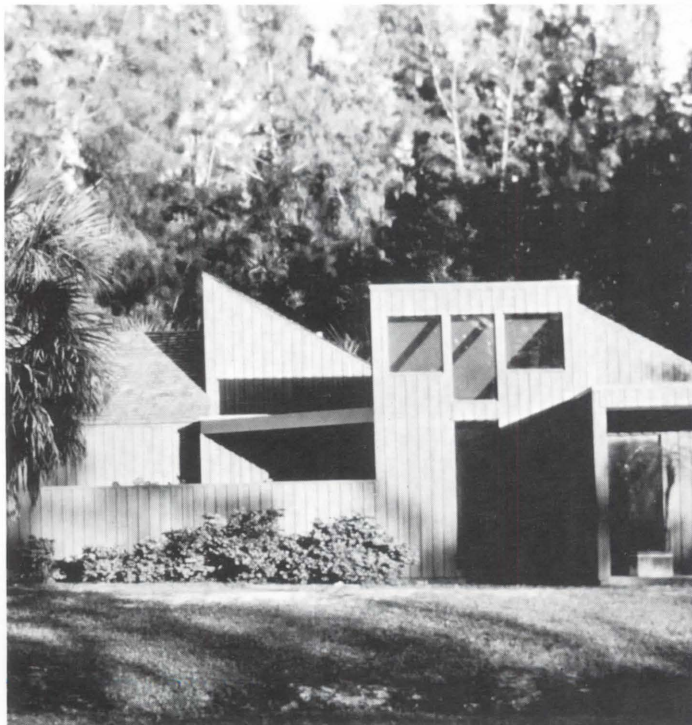
Florida Southwest Chapter Awards

The Jury for these Awards was Mark Hampton, FAIA and Donald Singer, AIA



MERIT AWARD
Fort Myers-Lee County
YMCA Building
ARCHITECT:
McBryde, Parker & Mudgett

"The design process at its functional best produces an integrated series of programmatical parts that at the completion of the process become a pleasing and workable whole. This project appears to be the result of a thorough thought process of this nature and exhibits qualities worthy of note. Also noteworthy is the skill with which the building is made to melt into the flat site and become part of the earth."



HONORABLE MENTION
Gulf Federal Savings & Loan
ARCHITECT: Cornwell & Stroud

"This appears to be a competently handled solution to an often repeated building type with particular skill evidenced in the technical aspects of detailing."

HONORABLE MENTION
Office and Residence
ARCHITECT: Frank Vellake

"An extremely interesting and diverse arrangement of spaces executed with inexpensive materials appropriate to the solution, producing a totally pleasing environment."



Florida Central Chapter Awards

HONOR AWARD ADDITIONS AND RENOVATIONS

100 Madison Building
Tampa
ARCHITECT:
Rowe Holmes Associates



The Jurors Included:
Jules Gregory, FAIA,
Ellis W. Bullock, Jr.,
and Gary D. Ridgill

Space does not permit showing
photos of these awards:

HONOR AWARD EDUCATIONAL BUILDINGS

Francis J. Bellamy Elementary
School

ARCHITECT:

Rowe Holmes Associates

HONOR AWARD SMALL COMMERCIAL BUILDINGS

The Loading Dock

ARCHITECT:

Rowe Holmes Associates

HONOR AWARD PLANNING

Childrens Services Center
Facility Analysis

ARCHITECT:

The Rados' Partnership

MERIT AWARD RESIDENTIAL-SINGLE FAMILY

Brogden Residence

ARCHITECT:

Gene Leedy

MERIT AWARD RESIDENTIAL-MULTI DWELLING

The Pinnacle Apartments

ARCHITECTS:

Robert Weilage & Lee Scarfone

MERIT AWARD INSTITUTIONAL BUILDINGS

Hillsborough County Maintenance
Facility

ARCHITECT:

John Howey Associates

MERIT AWARD ADDITIONS AND RENOVATIONS

Plant City Police/Fire Station

ARCHITECT:

Stewart-Richmond Associates

MERIT AWARD ADDITIONS AND RENOVATIONS

Third Floor Addition

Lakeland City Hall

ARCHITECT:

A. Ernest Straughn

MERIT AWARD SMALL COMMERCIAL BUILDINGS

Office/Residence for Albert J.
Davis, M.D.

ARCHITECT:

John Howey Associates

MERIT AWARD LARGE COMMERCIAL BUILDINGS

Burdines Department Store

Clearwater Mall

ARCHITECT:

Reynolds, Smith & Hills

MERIT AWARD LARGE COMMERCIAL BUILDINGS

Suncoast Schools Credit Union

ARCHITECT:

Reynolds, Smith & Hills



HONOR AWARD LARGE COMMERCIAL BUILDINGS

Louis Pappas Restaurant
Tarpon Springs

ARCHITECT:

John Howey Associates

HONOR AWARD EDUCATIONAL BUILDINGS

Frank W. Springstead High School
Spring Hill

ARCHITECT:

Prindle, Patrick & Partners



HONOR AWARD SMALL COMMERCIAL BUILDINGS

An Architect's Office
Tampa

ARCHITECT:

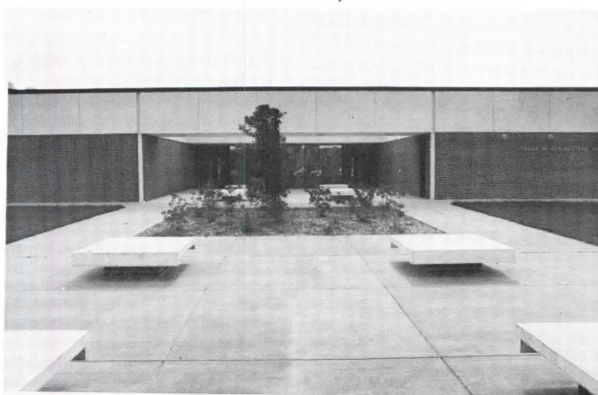
Rowe Holmes Associates

HONOR AWARD SMALL COMMERCIAL BUILDINGS

Clinic Building for Dr. Castro
Tampa

ARCHITECT:

Rowe Holmes Associates



Letters

FLORIDA HOUSE

Dear Fotis:

Thanks so much for your renewal-of-membership donation and an even larger thank you for being a loyal friend to Florida House.

The Bicentennial summer was a wild one, but we're still standing and looking forward to seeing you when you're here next. Again, thank you!

Appreciatively,
Michael S. Mullin
Director

OFFICE PROFILE

Dear John:

Just a note to thank you for the fine article about Schwab & Twitty in your July/August 1976 issue of the *Florida Architect*.

We certainly enjoyed working with you and we feel that you did an excellent job on the profile which represented us very well and we look forward to having the opportunity of working with you in the future.

Thank you again for all your help and assistance.

Sincerely,
Paul M. Twitty
Architect, A.I.A.

CONSTRUCTION MANAGEMENT

JOHN, we were delighted with the coverage you gave in *Florida Architect* this month. It is a real compliment to get that kind of article from your publication.

Maurice L. Appleton, Project
Manager
CM Associates

COMMUNICATION WANTED

Dear Editor:

I enjoy the opportunity for the communication with my fellow professionals through your magazine each month. Recently I have had several construction management contracts for work in the Central Florida area and find that the degree of control over the building process is absolutely fantastic. I wonder if you could publish this letter and ask any architects who are interested in this concept to call me, or write, so that we may discuss some of my experiences in this area.

Sincerely,
STEVE COOK AND ASSOC.
Steve Cook, Architect
P. O. Box 4276
Winter Park, Florida 32793

SUPPORT OF THE PROFESSION

Dear Mr. Greene,

Enclosed please find my check for dues.

Thank you and Mr. Karousatos for the kind notes, information and encouragement. As you must know, starting out on your own is a big step and difficult even in good times!

I chose the 4th. of July, 1976 as my 'shingle hanging' to remind me that this country is great because the individuals who support it are *independent*. I believe the difficult economic situation is partly due to some of us forgetting this principle and depending too much on others to do too many things for us.

Thanks again for your support. This check in a small way pledges my support for the profession, and the A.I.A. which advances its ideals.

Sincerely,
Bill Johnson, A.I.A.

CONVENTION

FOTIS, the whirlwind trip to Sarasota was extremely enjoyable. I regret not being able to take more time and bring Mrs. Wheeler with me.

The convention was a big success because everyone seemed to thoroughly enjoy it. As I mentioned before I judge conferences and meetings by the enjoyment and benefit of those who attend rather than worry about those who do not attend.

It was also fun to observe the FA/AIA business meeting and to learn that your problems are like the problems of all of the other associations. It was nice to meet your wife and family—also Ellis, Jack, Nils, Fred and many other members of FA/AIA that I had not met previously.

I enjoyed meeting again some who attended the spring seminars.

Hope our paths cross soon again. Tell John Totty that I appreciate his great hospitality and assistance again.

Sincerely,
C. Herbert Wheeler, Jr.,
FAIA, Architect

Dear Fotis:

You and your crew really worked hard to make the Sarasota Convention the success it was.

Petey and I appreciate the kindness and consideration you gave us. You all made our first A.I.A. Convention experience a delight.

Sincerely,
William Cox

Dear Fotis:

I just want to thank you and Ann and John and Reblin and everyone involved with the Convention in Sarasota for a job well done. I wasn't able to make all of the convention but for the time I was there and from what I saw I thought it was extremely well done.

Please thank Carl Abbott and the other Sarasota people involved for really doing a bang up job on their part.

Thanks again from an appreciative member.

Sincerely,
Kurt Youngstrom

Dear Fotis,

I would like to thank you once again, on my own and Christine's behalf, for the invitation to participate in the regional convention of the Florida Association, which just ended in Sarasota.

Having attended numerous conventions in the past, I would like to congratulate you on the superior way in which this one was organized. You can be justifiably proud of your results.

I am looking forward to many years of collaboration with my professional colleagues in Florida.

Sincerely,
Mark T. Jaroszewicz, AIA
Dean, College of Architecture
University of Florida

Gentlemen:

Whoever thought of putting out the "Conventionews" had a great idea, which was concise, and covered the convention well.

As a follow-up I would suggest, in the next issue of our magazine, to give a list of past recipients of the various awards, both as an honor to them and a history lesson to the members.

On professional requalification, I appreciate that some statement should be made to stay on top of the situation. Yours was a good "Mugwump" statement, but I can't tell which side of the fence the officers of the Association are on. I do know my thoughts and they are not favorable to mandatory requalification. My education is going on every day and I would be happy to share my ideas on this subject with the State Association committee set up to work on this matter.

Sincerely,
CHARLES F. McALPINE, AIA
C. F. McAlpine, Jr.

Editor's Note: The FAAIA Reference Book to be published later this fall will contain a listing of recipients of various awards dating back to 1964.

COST OF MEMBERSHIP

Dear Florida Architect:

I suppose that I am one of the few persons outside the Florida region who is lucky enough to receive your magazine. I am very appreciative for I believe it provides a good format and our employees are interested in seeing what is being done in other parts of the country.

This letter is in response to Fotis N. Karousatos' Article in the September/October 1976 issue "The Cost of AIA Membership/Professionalism".

The total number of days to which the total support for AIA (your figure \$1,413.24 should be applied at 240 days. This is arrived as follows: 365 total days less 100 for weekend days less 8 holidays less 10 vacation days less 3 sick days for a balance of 240 days. Applying the total amount of support for this office equals \$5.89 per six person office per work day.

Even this more realistic burden on employees' salaries is not objectionable and I like the way the figures sound. I hope the response has been favorable from others likewise.

Sincerely,
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Leon Bridges, AIA, NOMA
EDITOR COMMENT: The article did not take into account vacation, holidays, etc. since various firms have different office policies.



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Newslines

THE FLORIDA ARCHITECT Wins Award

THE FLORIDA ARCHITECT has received an award for "General Excellence" from the Florida Magazine Association in its 1976 competition. Entered in the category of Non-Profit Association, under 18,000 circulation, F/A scored 92 points out of 100 to place second. First place among five magazines in this category went to LINEN SUPPLY NEWS with 95 points.

Two issues of the magazine were entered for judging, those of July/August 1975 and March/April 1976. Judges comments were: "This 'in-house' publication for professional architects also serves as a public relations tool for increasing public awareness of the architect's work and function. From contents page to back of book letters department, there has been a remarkable transformation in makeup and layout. Scattered and diffuse editorial-feature content of '75 issue has been refashioned by use of modern, ragged right, clean layout in '76 issue. Here professionalism comes to the fore. Architectural principles of strength through simplicity have been applied to enhance visual appeal."

FCC Hosts MasterSpec Workshop

As its first educational program of the new administrative year, Florida Central Chapter held an afternoon seminar-workshop on MasterSpec. Presenting the program was John Schruben, FAIA, President of P.S.A.E.

Schruben went through a series of 80 slides explaining the MasterSpec system, followed by a work session taking the group through a sample section for glass and glazing.

MasterSpec can be used in three basic categories: broad scope, narrow scope and short language version, each being interchangeable. MasterSpec provides a reference text for every conceivable variation with the subscriber editing the text for production. Thus it can be utilized in a number of ways to produce a specification tailored to a specific project.

Members of Florida Gulf Coast Chapter as well as CSI members were also invited to the seminar.

Anthony E. Oliver and John Glidden announce the opening of their architectural practice at 204 Brazilian Avenue, Palm Beach, Florida, 33480.

Growth is Topic of FSC Architecture Week

Opening "Architecture Week" in Dade and Monroe County, a distinguished panel struggled to define growth in physical as well economic terms. In only a short period of time there has been an abrupt turnabout from concern over ways to control unbridled physical growth to a real need to stimulate economic growth in a staggering economy.

The panel discussion was held during a regular meeting of the Florida South Chapter. Moderated by Lucius Williams, Executive Director of Miami's Downtown Development Authority, the panel included John Dixon, Editor of PROGRESSIVE ARCHITECTURE, Rob Cuscaden, Editor of BUILDING DESIGN & CONSTRUCTION, Larry Birger, Business Editor of THE MIAMI NEWS and Wayne Markham, Real Estate Editor of THE MIAMI HERALD.

Editor Dixon indicated the most serious issue facing architects nationwide is economic recovery. He sees a change in attitude toward building with a greater value placed on building for permanency rather than for image. He sees a "leaner and meaner client", who will take a harder look at the selection of architects. This will require new and more creative approaches to marketing services. Already he hears many architects lament that a design reputation doesn't mean much in today's market. Rather, the emphasis is on capability and experience to perform particular required services.

Cuscaden, along the theme of getting more work, saw three approaches: wait for the economy to get lush, a waste of time; fly to the Middle East, a waste of money; or try to survive under adverse conditions. Considering the last one the only viable approach, he suggested two markets which should be further exploited by architects: recycling, retrofit and restoration work and the field of interiors.

Calling architecture the "inescapable art", he felt the public visibility of architects and of the profession must be improved.

Closing out "Architecture Week" was the 7th Annual Urban Workshop for Community Leaders. The Workshop, held at Marathon in the Keys, featured a number of Dade and Monroe County community leaders discussing the theme subject "The New Growth?" Special dinner speaker at the Workshop was John McGinty, FAIA, Vice President of AIA.

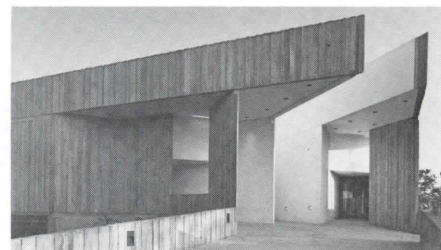
Florida Firms Receive NAVFAC/AIA Awards

Two Florida architectural firms have received Merit Awards in the Fifth Biennial Awards Program for Distinguished Architectural Achievement sponsored by the Naval Facilities Engineering Command and the AIA. Pictured below are the two projects.



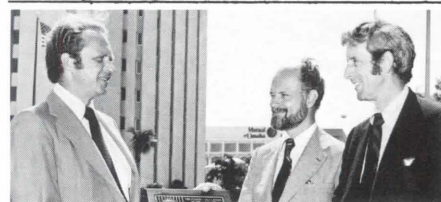
Golf Clubhouse, Naval Air Station
Pensacola, Florida
ARCHITECT: The Bullock Associates

Jury Comment: "This building is at home in its environment. It is sensitive to human scale, and the choice of materials is consistent with the location and atmosphere. It uses a simple, straightforward plan with a logical separation of functions, and is a good expression of poured-in-place concrete."



Enlisted Men's Dining Facility
U.S. Naval Air Station
Jacksonville, Florida
ARCHITECT: McDonald & Gustafson

Jury Comment: "To create a cheerful atmosphere, this building turns in on itself. In an otherwise drab campus of buildings, it is a visual relief of high quality. It is also bright and cheerful on the interior, continuing the atmosphere created on the exterior in a manner appropriate to the function of the building."



Award to Acton

When members of the Florida South Chapter AIA recently honored City of Miami Planning Director George Acton for efforts in "creating superior urban development guidelines to enhance and enrich Miami's urban development," particularly through new zoning classifications for the Brickell area, work on tree protection ordinances and creation of an Urban Development Review Board. Making the presentation to Acton (left) are Chapter President Lester Pancoast and Thurston Hatcher, a past chapter president.

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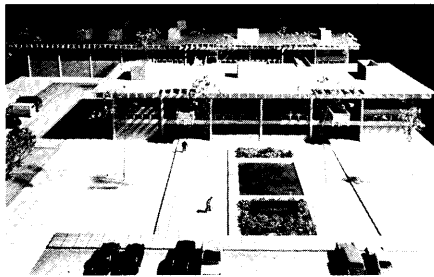
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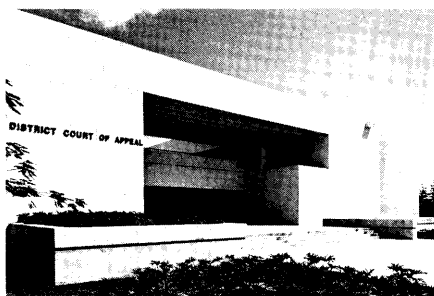
PPG: a Concern for the Future

1. Mack Construction Office Building,
Montvale, N.J.
Architect: Barrett, Allen & Ginsberg
Contractor: Mack Construction Co.
2. Physicians' Square, Shreveport, La.
Architect: Wilson, Sandifer Associates
Contractor: Whitaker Construction Co., Inc.
3. Mesa Verde High School,
Sacramento County, Calif.
Architect: Porter, Jensen & Partners
Associate Architect: Earl John Taylor
Contractor: Nimbus Construction Co.

Newslines



New American Vulcan Corp. Plant
Construction has begun on a new plant near Winter Haven for American Vulcan Corp. whose parent company is located in Germany. The 40,000 square foot structure will be constructed of precast concrete columns and beams on a 24' x 24' module with pre-stressed concrete double tee units. In-fill walls will be fluted concrete block. The structure is designed in a manner to facilitate expansion in most any direction. Architect for the plant is Gene Leedy of Winter Haven.



District Court of Appeal

A new facility was recently dedicated in Miami to house the Third District Court of Appeals. A feature of the building is an open two-story landscaped courtyard entrance. It is partially roofed to allow for circulation and assembly while taking advantage of the semitropical climate. Focal point of the building is the semi-circular courtroom with tiered seating and three continuous skylights to allow north light into the space. Architects were Ferendino/Grafton/Spillis/Candela of Coral Gables.

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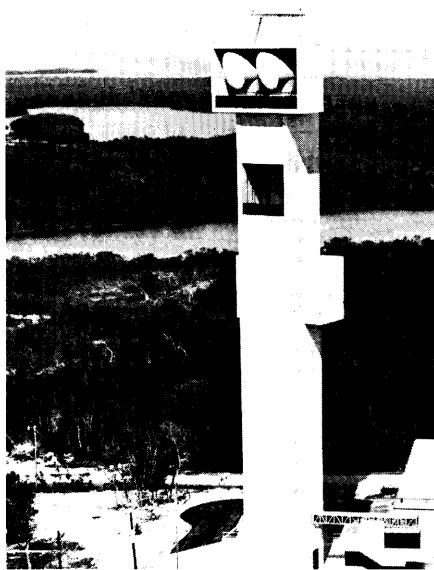
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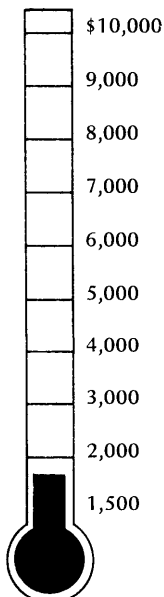


Key Largo Microwave Tower

This unique design for a microwave tower was produced for Southern Bell by The Smith Korach Hayet Haynie Partnership of Miami. Located in Key Largo, the tower is a tubular concrete structure 18 feet square and 170 feet tall. The interior is hollow to facilitate access to the antenna platforms and the walls are designed to withstand hurricane force winds up to 180 MPH. The architects found concrete to be as strong as steel and economically more efficient. In addition, the finished surface needs no painting and there is no worry of rust. The tower has been selected as one of "The Outstanding Concrete Structures in Florida" for 1976.

FAPAC BAROMETER

The 1976 Convention approved a resolution affirming continued support of the Florida Architects Political Action Committee and calling for a contribution goal of \$10,000 over the next two years. Each issue THE FLORIDA ARCHITECT will show progress in attaining this goal. Have you contributed?



McGINTY, continued

compensation methodology. Why don't we accept the challenge that an enlightened society has placed before us?

Another choice we face is deciding who we, the members of AIA are. One option would be the elitist route, to represent only those architects practicing in the traditional relationship with traditional clientele.

But I don't believe that would be consistent with the future. The future is one of expanding options and this indicates broader and more diverse roles for architects. Why else are there 30,000 students studying architecture right now when unemployment in architects offices averages 20%? Common sense indicates that they cannot and probably do not expect to be absorbed into traditional practice modes. And what are those 35,000 architects doing who are not members of AIA?

I believe the choice is apparent. If we are to remain the American Institute of *Architects* and serve the expanding demands of society, we must seek to diversify our membership and broaden our mission and services. We should represent architects whatever role they choose to play in the quest for a better and more humane environment. What binds us together as a profession is not what position we play on the team, rather it is our commitment to that goal and our knowledge and skill as professionals.

As I said earlier this is the age of unity, and all of these fundamental questions are related.

They are all bound up in our ethics and dues and membership questions and cannot be set apart or isolated. My principal goal for AIA in this next year is to address these issues in a unified context and to find the answers that will keep us as an institute financially healthy, and a strong and effective voice for a proud and purposeful profession. I think we can accomplish that.

So many of the major issues of the future are in our bailiwick — energy, environment, cities — that I cannot help but be optimistic. I foresee a tremendous opportunity for a healthy Institute to play a leadership role in society by solving those problems that are of the utmost priority. If we can do that, our economic problems will be solved as well. Society has a way of rewarding those it needs and respects. And, those 30,000 students might even find a job.

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